

## Spider-Man

### "The Bride of the Lizard" Merrill Hagan

#### PAGE 1

1. Long shot on a middle aged Martha Connors as she kneels in the wreckage of her living room. She is very distraught at the mess everywhere, almost as if she is collapsing into herself. There is a gaping hole in the wall behind her that is loosely covered by a flapping plastic tarp. It is clear that the Lizard has recently torn the place apart. The debris should all be stuff that you would find in a typical suburban house. Bookcases, picture frames. The color palette is very cool and dark.
2. Tighter in on Martha. Something has caught her eye in the ruins around her. She looks inquisitive as she reaches off panel for the object.
3. Close up on Martha's hands. She is holding Curt Connors' dog tags in her hand.

#### PAGE 2

1. Extremely close on the tag, so that it is the only thing that you can see on the panel. It reads:  
Connors, Curt
2. A much younger Martha, in early eighties attire, is standing with her back slightly towards us as she stares at Curt in a hospital bed. They are in an army hospital. Martha's arm is extended enough that we can see the dog tags in her hands. Curt is missing his right arm and the tiny stub is bandaged up. The color palette is much warmer than the previous page.

Martha: I just...I'm just happy to have you back, Curt.

3. Long on Curt, He seems distracted and out of the moment. He is staring off in the distance. He looks alone in the frame.

Curt: But you don't. You don't have me back, Martha. Not all of me.

4. Medium on Martha who is lowering herself down on the end of Curt's bed, next to his feet. She has the chain of the dog tags

inside of her fist so that the tag is dangling over the top of her fist. Martha is concerned about Curt and trying to put on a brave face.

Martha: I have everything I need, baby.

5. Tight on Martha lying down on Curt's right hand side. She is embracing him and smiling. Curt is tense about the intimacy and has his left arm very tentatively on her.

Martha: Everything important is still here.

### **PAGE 3**

1. Further out on Martha lying next to Curt. Curt has pulled his arm away. He is on the verge of tears. Martha is pushing slightly up on her elbows and is inquisitive as to what Curt is doing.

Curt: But it isn't all here. I need both my arms. I can't hold you anymore.

2. Profile on Curt's face as he sits up in the bed. He's possessed by a wild idea and looks feverish.

Curt: I'll find a way to make this better, Martha.

3. Martha is sitting up now looking at Curt. She is confused by Curt's intensity. He is grasping her shoulder with his left arm.

Curt: I will hold you again. I will be whole for you again.

4. Close up on Martha's face as she embraces Curt. She's crying.

Martha: You are whole, baby. You are.

5. We see the reverse angle with Curt embracing Martha. A little bit further away than the panel before. Curt is crying too, but he is staring at his stump as he tries to hug Martha with both arms.

Curt: It means everything, Martha. It means everything to hold you.

6. Back to the present. Full shot of Martha, sitting in the cold, wrecked floor of her living room again. She is holding her arm

up, with the dog tag chain drooping out of her hand. The tag is hanging in front of her face. It looks like she could almost be embracing an invisible person, but she is clearly looking at the tag hanging in front of her.

#### **PAGE 4**

1. Medium on Martha, as she puts the hand with the tag down in her lap and reaches out for a purple velvet box.
2. Tight profile of Martha as she cracks the box open.
3. Extremely tight on the inside of the box. The interior is red and cushiony. The color palette has shifted to warm colors again, indicating a jump back in time. The inside of the box has the fragments of Curt's wedding ring.

Curt (from off panel): What's inside of that?

4. A late 80's Martha snaps the box close. She is in profile again and Curt is standing in the background. Curt is very interested in what Martha is doing, but Martha is acting like the box is not important.

Martha: Oh, it's nothing. Just an old box.

5. Curt kneels next to Martha, putting weight on his left arm. He is feeling very playful, but Martha is reacting coolly.

Curt: What's in it?

Martha: Nothing. It's stupid.

Curt: Does it have to do with me being Lizard?

6. Tight on Martha's face. Curt has figured the truth out. She looks down and dejected, staring at the floor.

#### **PAGE 5**

1. Martha sits on the floor, looking sad. Curt stands up and out of the frame, taking the box up with him.

Martha: I didn't want to say anything, because Spider-Man was clear that if you got angry or stressed out, that you might, you know...

Curt: ...revert?

2. Close up on Curt as he opens the box in front of his face. He is very curious now.

Curt: Because of this?

3. Tight on Martha's face. She is waiting to see how Curt reacts. She looks a little scared.

Curt (off panel): This is my wedding ring?

4. Medium of Curt as he holds up a piece of the ring to the light and studies it, Martha is standing behind him, holding the box. She looks anxious.

Curt: Fantastic.

5. Curt faces Martha.

Martha is staring up at him, clutching the box to her chest. Curt is staring off into the distance. He looks impressed.

Curt: I can never decide what's more impressive on the cellular level. That my initial "cure" for my arm transformed me into the Lizard or that the change occurred so rapidly. It even shattered the ring.

6. Martha turns away from Curt, putting her arm up.

Martha: That's all that ring means to you?

## **PAGE 6**

1. Medium on Curt as he grabs Martha with his left hand. He is very tender and Martha is letting a little smile out.

Curt: Martha, you know it means more than that.

2. Martha and Curt embrace and are on the verge of kissing.

Martha: I know, baby. I just want to hear you say it.

Curt: I'm so close, Martha. I'll hold you again. I will.

3. Tight on Martha's face as she smiles.

Martha: Shhh. You're holding me now.

4. Back to the present with older Martha. She is in the same relative pose. She is smiling still, but it seems wistful and a little sad. The warm hues have faded from the panel.

5. Martha is sitting on a couch. It looks a bit ripped up and beaten. She rests her right hand on a baseball glove.

## **PAGE 7**

1. Cut back to a nineties era Martha sitting on the couch with Curt. The couch is new. Martha looks relaxed and Curt is beaming. His left arm is behind Martha's head.

Curt: Well, I know it's what you've wanted for your birthday for a while.

2. A young Billy Connors is holding a baseball glove outside of a present he just got. He is pulling a baseball out of the package. He's ecstatic.

Billy: Thanks, Mom!

3. Curt kneels next to Billy and scruffs his hair. Curt looks very happy. Billy is slightly pulling away from Curt and looks less happy than the previous panel.

Curt: Why don't you go outside and practice for a while and let Daddy get back to his lab work, ok?

Billy: Yes sir.

4. Martha holds a door open that Billy has run out of. She is watching Billy with her back to us. Curt is huge in the foreground and walking away from her.

Martha: Catch is really a two-person game, Curt.

Curt: Then go play with him, then. I have to get back to the lab.

5. Tight on Martha in the foreground. Her back is to us. She is holding the door open and Curt is walking away from her.

Martha: Billy needs your time too, Curt.

## **PAGE 8**

1. Tight on the back of Curt's head.

Curt: Really? Well, tell me, how are Bill and I supposed to play catch when I only have one hand? Hmm, Martha?

2. Close on Martha's face. She is smiling and having fun. She is being playful and does not mean anything she is saying with any cynicism.

Martha: Well, then I'll go buy you two a soccer ball.

3. Curt whips around on Martha. His eyes are cold and reptilian. Martha's back is to us, but it is clear she is uncomfortable, scared and shocked by the look in Curt's eyes.

Curt: Don't you think I want to be like every other father and play catch with my son? Don't you understand that's why I'm doing this? I am nothing. Nothing at all until I have my arm back.

4. Curt's back is to us as he closes in on Martha. He looks much bigger than her. Martha is scared and is crying.

Martha: I'm sorry, baby. I'm sorry. I'm sorry. I'm sorry. I know you have your work.

5. Curt is back to normal. He is crying too and is looking at Martha. He is cradling his head with his left hand. Martha is reaching out for him.

Curt: No, I'm sorry, Martha. I get so frustrated, but please know, I'm doing this for us. To make us better.

## **PAGE 9**

1. Martha is in the present. She is kneeling in front of a keepsake chest that has been smashed open. She stares down into it. The color palette is cold again. She's obviously been through a lot. Everything has been drained out of her.
2. Martha is in the same pose as panel one and is wearing the same clothes. The color palette is warmer though and the chest is repaired and open. Her mannerisms and expression make her seem a lot happier and warm than in the first panel. She is still staring down into the chest. We are looking at her maybe hours before the story starts.
3. We see the inside of the chest. It is filled with keepsakes, but up at the top and clearly visible are the dog tags, the jewelry box, and the baseball glove.

Martha (off panel): Curt? Have you ever thought about a second baby?

4. Martha is in the foreground looking into the chest. Curt is sitting in a chair in the back, reading.

Curt: Martha, you know it's out of the question. The Lizard would affect the baby's genes.

5. The next few panels are small (tiny, tiny) and tighter and tighter on Curt and Martha's face, building up the claustrophobic feeling. The dialogue can be in caption boxes beneath their faces. First Martha, being serious.

Martha: We could adopt.

6. Curt looks annoyed.

Curt: My condition is brought on by stress, Martha.

7. Martha pleading.

Martha: I miss when Billy was young.

8. Curt is irritated.

Curt: The last thing we need is...

9. Martha is near tears.

Martha: I've given up so much:

10. Curt mad.

You've given up so much?

11. Martha crying.  
Martha: I just want a baby.

12. Curt is full fledged pissed off. His eyes have changed.  
Curt: It's always about you.

13. Curt puts his hand on his face.  
Curt: Everything I've done

14. Curt is mid transformation  
Curt: Is. All. For.

## **PAGE 10**

1. A huge panel of the Lizard knocking the keepsake chest away from Martha, easily splintering it. He is filled with rage and anger. Martha is terrified and looks away.

Lizard: YOU!

2. Martha sits on the ground reaching out at the Lizard's back. The Lizard knocks a hole through a window.
3. Martha is sitting in the same place but her hands are down. The colors have gone back to the cool night colors. The plastic tarp is over the hole that the Lizard made in the previous panel.

## **PAGE 11:**

1. Tight on Spider-Man as he pokes his head through the top of the hole. He is upside down.  
Spider-Man: Martha? Friendly, neighborhood Spider-Man here.

2. Spider-Man in profile walks in to Martha, who is sitting on the floor. Curt is back to normal and slung over Spider-Man's shoulder.

Spider-Man: We were lucky this time. Doc Connors didn't get far at all before I caught up with him.

Martha: Yes. Very lucky.



3. Martha sits next to a bundled up Curt on the couch in the background. Spider-Man is walking away towards us in the foreground. Martha is embarrassed at the presence of Spider-Man in her house.

Spider-Man: Remember to keep him calm. No stress. Especially the next few days, Martha.

Martha: Thank you, Spider-Man.

4. Tight on Martha and Curt, Martha kisses Curt's cheek.

Martha: Sorry baby. I'm sorry.

5. Close up of Martha's right hand holding Curt's left.

Curt: I'm sorry, Martha,

Martha: It's ok, honey.

Curt: I promise, I'll hold you. I'll hold you again.

Martha: Shhh. I know, baby. I know.